SCENE 8

EXT. TRAIN TRACKS - CONTINUOUS (OPTIONAL) *

MR. CONDUCTOR IS RIDING HIS BICYCLE ON THE SURFACE OF A TRACK, AWAY FROM SHINING TIME. HE IS TALKING TO HIMSELF)

MR.C.

What a morning! What a day!
Just look at those clouds...
those trees...those flowers.
Just look at the Queen...

(MR.C. DOES A DOUBLE-TAKE AND VERY NEARLY FALLS OFF HIS BIKE)

MR.C. (CONT'D)

The Queen?!

ANGLE ON: MR.C.'S POV

(THE QUEEN, SLOGGING ALONG BESIDE THE TRACKS)

CUT TO:

SCENE 9

INT. STATION - MAINSET - DAY

SFX: TRAIN PULLING IN

(**EXTRAS** MILL AROUND AS THEY EXIT TO THE PLATFORM)

(**GINNY** AND **MIDGE** ENTER. MIDGE IS STRUGGLING WITH THEIR HEAVY SUITCASES AGAINST THE PEDESTRIAN FLOW. THEY HAVE -- WE MUST ASSUME -- JUST GOTTEN OFF THE ARRIVING TRAIN)

QUEEN

Tea? Yes, tea would be most pleasant. Thank you. We are delighted to accept your invitation.

GINNY

(GIVES A RESIGNED SIGH)
Well...I've got some chores at the farm I s'pose she can help me with.

FELIX *

Right this way, ladies.

(THE QUEEN, ACCOMPANIED BY FELIX, GINNY AND MIDGE SWEEPS OUT. SHE TURNS AND FAVOURS SCHEMER AND STACY WITH HER REGAL WAVE)

PAN TO: CU-THE BAG

(CONTAINING THE CROWN JEWELS, WHICH THE QUEEN HAS LEFT BEHIND)

(MR.C. APPEARS -- STILL ON HIS BIKE -- BESIDE IT. HE LOOKS CONCERNED)

DISSOLVE TO:

ANGLE ON: MR.C.

(WHO APPEARS AND OBSERVES THIS SCENE WITH INTEREST. HE IS "HIDDEN" BEHIND ONE OF THE RAILS, OVER WHICH HE WATCHES)

KIT

So, how come you're here?

PRINCE

Well...there seems to have been some sort of mix-up about the train.

KIT

If you need a place to hang out, you can use our club house.

PRINCE

A real club house? That sounds brilliant!

KIT

I'll show you where it is.

(KIT STARTS RUNNING TOWARDS THE STATION, WAVING TO THE PRINCE TO FOLLOW)

KIT (CONT'D)

C'mon, Mickey.

(THE PRINCE GRINS. HE TURNS TO THE GIRLS)

*

(THE PRINCE DASHES HAPPILY AFTER KIT, FOLLOWED BY BECKY AND KARA)

ANGLE ON: MR.C

(SITTING ON THE TRACK, SHAKING HIS HEAD, LOOKING MOST CONCERNED)

CUT TO:

SCENE 14

INT. STATION - MAINSET/ARCADE - DAY - CONTINUOUS

(CU-THE QUEEN'S SUITCASE, SITTING WHERE SHE LEFT IT.
WE SEE IT BEARS THE LETTERS "E.R."
WE HEAR SCHEMER'S VOICE)

SCHEMER (OC)

What's this? A lost bag?
It says: 'E.R.'.

ANGLE ON: SCHEMER

(LIFTING AND EXAMINING THE BAG)

SCHEMER

(TO HIMSELF)
'E.R.'...that could be short for Schemer, I always say.
You can't spell 'Schemer' without the 'ER' in 'Schemer'.
Hey...maybe it's my bag.
Well, then I'd better take a look inside...

(SCHEMER TOTES THE BAG OVER TO THE ARCADE AREA, SETS IT ON THE RAILING, AND BEGINS STRUGGLING WITH THE CLAPS)

(MR.C. APPEARS BESIDE THEM ON THE BENCH)

KARA (CONT'D)

Oh, hi, Mr. Conductor.

MR.C.

Hello, Kara. Hi, Becky.

BECKY

Mr. Conductor have you ever met a real Prince?

MR.C.

Not exactly...at least, not yet. But Thomas has <u>lots</u> of experience with crowned heads. He's even met the <u>Queen</u>.

BECKY & KARA

(ASTONISHED)
No!

MR.C.

Yes!

(HE <u>BLOWS HIS WHISTLE</u>)

CUT TO:

SCENE 18

INT. STATION - MAINSET - DAY - CONTINUOUS

KARA

Wow! I'd love to meet the Queen someday.

BECKY

Me, too. Not that there's a chance she'd ever come here...

MR.C.

Oh, you never know. Stranger things have already happened around here -- and most assuredly will again.

(MR.C. VANISHES)

FADE TO BLACK

END ACT ONE

ACT TWO

SCENE 19

EXT. RAILROAD TRACKS - DAY (D-2) *

(BULL AND BIFF COME DOWN THE TRACKS ON A HAND CART)

BIFF

Speed it up, Bull!
She couldn't have gone too far. Royalty tires easily... faster...faster...

(BULL'S PUMPING HAS A TENDENCY TO LIFT THE LIGHTER BIFF)

BIFF (CONT'D)

...not that fast...

ANGLE ON: FROM THE REAR - MR.C.

(STANDING BETWEEN THE TRACKS AND WATCHING AS THE HAND CAR DIMINISHES IN THE DISTANCE)

MR.C.

(TO HIMSELF)
Well now, it seems we've been dealt a pair of knaves to go with our Queen...

DISSOLVE TO:

PRINCE

See you, Kit. And thanks.

(KIT EXITS. THE PRINCE LOOKS AROUND)

PRINCE (CONT'D)

(TO HIMSELF)
I'll be fine. There's nothing to be afraid of, not really...

ANGLE ON: MR.C.

(APPEARING IN THE TOY BOX, WHILE THE PRINCE WANDERS THE CLUB HOUSE, WHISTLING BRAVELY TO KEEP HIS SPIRITS UP. HE TURNS AND STOOPS DOWN OVER THE TOY BOX. MR.C. FREEZES)

PRINCE (CONT'D)

(TO HIMSELF)
What's this, then?
What a clever thing!

(THE PRINCE PICKS UP MR.C. AS THOUGH HE WAS AN ACTION FIGURE DOLL. HE LIFTS THE "DOLL'S" ARM)

PRINCE (CONT'D)

(PLAYFULLY)
All aboard!
(PAUSES; THEN SERIOUSLY)
What happened to our train, then, little man?
Where's my grandmother?
Aren't you a little bit nervous out here at night by yourself?
Well, don't be.
It's perfectly safe.

SFX: A TRAIN ROARS BY, WHISTLE BLOWING

PRINCE

(FRIGHTENED)
What was that!?

(STARTLED, THE PRINCE CLUTCHES MR.C. TIGHTLY TO HIS CHEST, SQUEEZING THE WIND OUT OF HIM)

DISSOLVE TO:

SCENE 22

EXT. CABOOSE (CLUB HOUSE) - NIGHT

SFX: CRICKETS

(IN THE DARKNESS, A SINGLE WINDOW GLOWS WITH LIGHT)

DISSOLVE TO:

SCENE 23

INT. CABOOSE (CLUB HOUSE) - NIGHT - CONTINUOUS

(THE PRINCE IS ASLEEP ON A BED. BESIDE HIS HEAD, ON THE PILLOW, MR.C. LIES (EYES OPEN), PRETENDING TO BE A DOLL)

DISSOLVE TO:

SCENE 24

INT. STATION - ARCADE/MAINSET - NEXT MORNING (D-3)

(SCHEMER IS WEARING THE CROWN, WAVING TO AND ADDRESSING AN INVISIBLE CROWD)

(WE SEE THAT THE PRINCE CARRIES MR.C. IN HIS HAND, LIKE A DOLL. HE SETS HIM DOWN, PROPPED STIFFLY AGAINST THE BACK OF THE BENCH)

PRINCE

Good morning, all. It's an absolutely fabulous day. I think we should all go out and enjoy it. *

KIT

Sorry, we can't go. We have to rehearse for the talent show.

BECKY

I thought this play was too baby-ish for you.

KIT

I changed my mind. So what?

PRINCE

Oh. Of course. Well... carry on.

ANGLE ON: STACY

(WATCHING, AS THE PRINCE WANDERS AWAY, HIS HANDS CLASPED BEHIND HIS BACK, TRYING TO LOOK UNCONCERNED. BUT STACY CAN READ THE HURT LOOK ON THE PRINCE'S FACE, AND SHE CROSSES TO JOIN THEM)

STACY

Maybe you kids could rehearse your act while you're doing something...like fishing?

SCHEMER

No...a Schemer burp...(BURPS) *
(BEAT)
Excuse me, Miss Jones. Gotta go.
See you later.

(HE RUSHES OUT, PAST MR.C., STILL PROPPED UP ON THE BENCH)

(CU-MR.C. HE LOOKS VERY WORRIED -- ABOUT THE CROOKS, BUT ALSO ABOUT THE PRINCE)

DISSOLVE TO:

SCENE 29-32

EXT. A CAMPFIRE BY THE RAILROAD TRACKS - NIGHT

(NOT FAR FROM THE ROYAL RAIL CAR, BY THE SIDE OF THE TRACKS, WE SEE A SMALL, RED, FLICKERING CAMPFIRE IN THE DISTANCE, AND HEAR A LONESOME HARMONICA BEING PLAYED VERY BADLY. ["RED RIVER VALLEY"?])

(BESIDE THE FIRE SIT BIFF AND BULL. BIFF IS COOKING A COUPLE OF SAUSAGES ON A STICK. BULL REMOVES THE HARMONICA FROM HIS MOUTH)

BULL

So, now what, Biff? What are we gonna do about the guy with the funny-looking hair who's got the loot? Huh?

BIFF

Pipe down, will ya! I'm thinking. We can't go back to the train station. I don't want to mess with that lady with the baseball bat.

FELIX (CONT'D)

Look at those trees!
You've got talent, Kit!
I'm glad to have you on
the production team!

(KIT BEAMS)

CUT TO:

SCENE 35

INT. STATION - MAINSET - LATER THAT DAY

(BECKY DISCOVERS MR.C. ON THE BENCH, DOING JUMPING JACKS AND STRETCHES)

MR.C.

Hi, Becky. I'm just working
out some kinks here.
Being a doll isn't as easy
as it looks, believe me.
I wish I were an action figure.

BECKY

Mr.C., can I talk to you
about something?

(MR.C. REALIZES SHE'S UPSET. HE STOPS EXERCISING AND PAYS ATTENTION)

MR.C.

I'm all ears.

BECKY

I think...I'm afraid I hurt
someone's feelings.

MR.C.

You think that Kit's upset about all the attention you've been giving to Mickey?

BECKY

How do you know that?

MR.C.

Because something like that happened to some friends of mine on the Island of Sodor. I'll tell you all about it.

(MR.C. BLOWS HIS WHISTLE)

CUT TO:

SCENE 37

INT. MAINSET - DAY - CONTINUOUS

BECKY

I liked that story. Percy and Toby were special attractions, just by being themselves.

MR.C.

Well, everyone is special, in their own special way.

BECKY

I guess Kit has to learn that he's a special attraction, too.

(THEY BOTH NOD)

CUT TO:

SCENE 38

EXT. CAMPFIRE SITE - DAY

(BIFF STANDS OVER A LARGE, BLACK POT WHICH IS BOILING AND STEAMING OVER THEIR CAMPFIRE. HE HAS A CLOTHES PIN ON HIS NOSE. SURGEON-LIKE, HE DEMANDS ITEMS FROM BULL, WHO PICKS THEM OFF A PILE AND HANDS THEM TO HIM, ONE BY ONE, BUT GINGERLY, WHILE TRYING TO REMAIN UP WIND. BIFF DROPS THEM, ONE BY ONE, INTO THE EVIL BREW)

BIFF

Old sneakers...old socks... rotten broccoli. I said, rotten broccoli!

(FELIX RUNS TO CENTER STAGE, NEAR SCHEMER, AND ATTEMPTS TO CALM THE CROWD)

FELIX

Ladies and Gentlemen, please remain calm...please! Use the exit over there. Calm, please...

(SHOUTS FILL THE STATION OF PEOPLE DEMANDING THEIR MONEY BACK)

ANGLE: ON MIDGE *

(MIDGE SUDDENLY REVIVES. SHE SITS UP, * TAKES A DEEP BREATH, THEN FAINTS AWAY AGAIN)

(BEHIND FELIX ON THE STAGE, THE OTHER PERFORMERS GATHER, MANY OF THEM HOLDING THEIR NOSES. SOME STOOP TO PICK UP THE JEWELS ON THE FLOOR AND HAND THEM TO SCHEMER)

(AMONG THE CROWD WE SEE KARA, BECKY AND THE PRINCE, WHO IS NO LONGER IN COSTUME)

(THE CAMERA NEXT DISCOVERS BULL AND BIFF AMONG THE CROWD ON STAGE, TRYING TO GET TO SCHEMER...UNTIL BULL BUMPS INTO THE PRINCE AND RECOGNIZES HIM. HE GRABS HIM BY THE SHOULDERS, SPINS HIM AROUND, AND STARTS MARCHING HIM AWAY, WHILE BECKY GAPES, STUNNED)

BULL

It's you! Hey, Biff! Look who I found -- the Prince!

ANGLE ON: THE PRINCE'S SHOULDER

(WITH BULL'S HAND ON IT. MR.C. APPEARS ON THE TICKET COUNTER. HE HITS BULL'S HAND * WITH A FLY SWATTER AND VANISHES. BULL LETS GO, AND THE PRINCE MELTS INTO THE CROWD)

BULL

(HOWLS)
Yikes!

DIDI

(DIDI WAVES THE BOOK)
At the end of this book, a detective came and solved the crime.

TITO

Where's this fearless detective when you need him most?

(MR.C. APPEARS, WEARING A SHERLOCK HOLMES CAPE AND DEER-STALKER HAT)

MR.C.

I am here, my dear Tito.

DIDI

Mr. Conductor! I knew you'd come and rescue us.

(ALL THE PUPPETS EMERGE, HAPPY TO SEE HIM)

*

MR.C.

This case is nearly closed!
All we need is some music.

TITO

You heard him! Let's go!

INTO: PUPPET SONG: "MRS. MURPHY'S CHOWDER"

SCENE 44M

INT. LOCOMOTIVE CAB - DAY - CONTINUOUS

(STACY AND J.B. KING IN THE LOCOMOTIVE CAB, STACY DRIVING THE TRAIN, KING LEANING OUT THE WINDOW)

ANGLE ON: STACY'S POV OUT FRONT OF TRAIN

(MR.C. APPEARS ATOP THE CONTROL PANEL AND WAVES HER ONWARD, FASTER. WHEN KING TURNS TO LOOK AT STACY, MR.C. VANISHES)

CUT TO:

SCENE 44N

EXT. COUNTRY ROAD/CORNER - DAY - CONTINUOUS

(THE MOTORCYCLE CAREENS AROUND A CORNER. A BEAT. THE TRUCK CAREENS AROUND THE SAME CORNER)

CUT TO:

SCENE 44O

EXT. ROAD/PASSING

(SCHEMER SPEEDS DOWN ONE ROAD. THE TRUCK SPEEDS PAST ON A PARALLEL ROAD)

CUT TO:

SCENE 44P

EXT. COUNTRY CROSS ROADS - DAY - CONTINUOUS

(MOTORCYCLE AND TRUCK NEARLY COLLIDE AT AN INTERSECTION. MOTORCYCLE SPEEDS DOWN A DIFFERENT ROAD WITH THE TRUCK IN PURSUIT)

CUT TO:

VOICE (OC)

All aboard!

BECKY

Goodbye, your Royal Highness.

PRINCE

(TO BECKY)
Mickey...call me, Mickey.

ANGLE ON: J.B. KING

(ALONE AT THE ARCADE, SMILING BRAVELY, HIS HAND OVER HIS HEART. HE SALUTES)

ANGLE ON: THE PRINCE

(ON THE PLATFORM WAVING GOODBYE, ON HIS WAY OUT, AS THE CROWD CHEERS. HE RETURNS KING'S SALUTE. HE THEN LOOKS BESIDE KING, AND SUDDENLY SALUTES WITH REAL ENTHUSIASM AT A SPOT ON THE NICKELODEON)
ANGLE ON: MR.C.

(STANDING ON THE NICKELODEON BESIDE KING, AT RIGID ATTENTION, SALUTING)

FADE TO BLACK

THE END